CANADIAN MOVING PICTURE DIGEST

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RAY LEWIS
Editor and Publisher

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ANNA NEAGLE — Star of Imperadio Films

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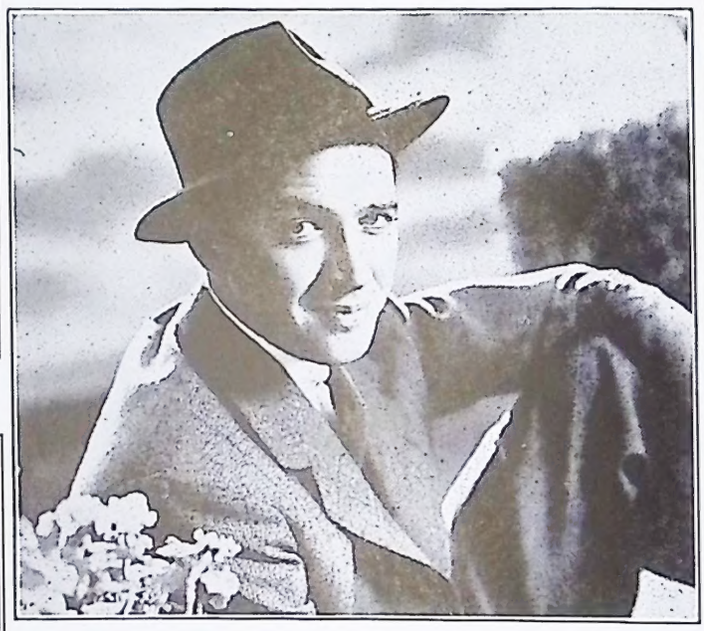
THEY TELL A STORY

Left top: Adolphe Menjou, Dolores Costello and Roger Daniell talk things over in this intimate family scene from Edward Small's thrilling race-track story, "King of the Turf" — a United Artists release.

Right top: George Bancroft and John Wayne scan the horizon for signs of the approaching Redskins. Louise Platt just scans John Wayne. It's a scene from Walter Wanger's spectacular Western, "Stagecoach".

Left centre: Dr. George Brent proves that he has an excellent chair-side manner, as well as the famous bed-side manner, as he persuades Bette Davis to place herself in his care. It's "Dark Victory", a Warner Bros. picture.

Right centre: Bette Davis stares straight ahead, trying to visualize the tragic but triumphant end that awaits her in Warner Bros.' "Dark Victory". Her friend, Geraldine Fitzgerald, stares with her.



Above: James Stewart, co-star with Carole Lombard in David O. Selznick's great production, "Made for Each Other", a family picture that all married couples, and all those contemplating the fatal plunge, should not fail to see.

Left centre: James Cagney, Warner's "Oklahoma Kid", tries to persuade Rosemary Lane that he doesn't really love her; but she knows better, she read the last page of the script.

Right centre: One of the "bad boys" is trying to tell Jimmy "Oklahoma Kid" Cagney what to do. You can guess the rest. Yes, he lands on his back, but hard!

Left bottom: Alexandre Dumas' Three Mad, Merry Musketeers come to life, enacted by that inimitable trio, the Ritz Bros., in 20th Century-Fox's musical comedy version of the famous classic.

Right bottom: D'Artagnan (Don Ameche) and Lady Constance (Pauline Moore) intimate that they're "happy about the whole thing", namely 20th

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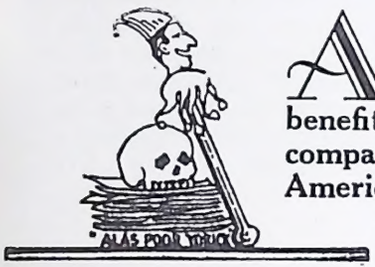
ANGLO-U.S. BRITISH HOLLYWOOD TRADE PACT



AT last England and the U.S. are getting together for the benefit of their respective companies, the British and American film industries, which indicates that we, the people who love Movies, will be permitted to keep on loving the best which this combination of ability, art and finance can bring to us.

Herbert Wilcox has been a persistent and consistent pioneer in Motion Picture production in Great Britain. He is the only producer in Great Britain of whom it can be said that he made a British star, namely, Anna Neagle, continually presenting her in pictures, among which have been some of the best England has produced.

His idea of producing "Victoria The Great" and the quality of this production, won for him the attention and co-operation of RKO Radio's American, as well as British distributing facilities.

Ralph Hanbury, a British director of RKO Radio, Phil Reisman, RKO Radio's Foreign Representative, combined to convince the president of the American distributing company, Mr. Ned Depinet, that in "Victoria The Great" there was a British picture of International appeal, and possessing that quality which measured up to a Radio City Booking.

As a result of a contractual arrangement for the world-wide distribution on this picture, both Anna Neagle and Herbert Wilcox came to America, and on to Canada, later visiting Hollywood, where British star and producer were given the kind of a cordial and enthusiastic welcome for which the people of the U.S. are famous.

Arrangements for the production of "Sixty Glorious Years", soon to be released in Canada, followed; and the quality of this picture resulted in the Anglo-U.S. pact between RKO-Radio and Herbert Wilcox, known as the Imperadio Deal.

The Digest has, since 1919, striven for just such a U.S.-Anglo alliance — perhaps it took a Dictator in Europe to bring the English-speaking Democracies together for a union of their Ideals, their Courage, their Strength, artistic as well as business relationships.

There is the old saying, "it is never too late to mend". Here's hoping that the "get-together" of RKO Radio and Herbert Wilcox Enterprises, will be a grand beginning which will solve the problem of Quota regulations, and make film, as well as other trade relations between our countries bound to each other by tradition, by speech, a forerunner of other such trade pacts for our mutual profits and preservation.

The new plan provides three to four pictures, possibly more, to be made in England annually, and several to be made at the RKO Radio Studios at Hollywood. The first of the British productions will be "Kitchener of Khartoum" to be made in England in Technicolor, with an all-star English cast recruited from Hollywood British players. Following which Herbert Wilcox will direct Anna Neagle in a Hollywood production of "Marie Lloyd", also to be produced in Technicolor.

The new plan gives Mr. Wilcox all the financial backing which his producing activities will require, RKO Radio providing the backing, with profits going to the British unit.

Phil Reisman, for Anglo-U.S. film trade good measure, announced at a luncheon at the Savoy, London, recently, that an identical deal had just been signed with the Leslie Howard unit; and that RKO Radio will handle a series of British pictures in which Leslie Howard will star. Next?

Product! The Lifeblood of the Film Industry

Speed Up Distribution of Films In Canada

Ray Presents

WE have often suggested to distributors that they adopt an Independent stand in Canada, where their theatre holdings are negligible, in respect to their distribution of product.

Of product we can say, as we can say of blood — in relationship to our bodies, that it is the life thereof — without product, your perfect sound, your equipment, your stream-lined glass brick fronts, powder rooms for ladies, crying rooms for babies, smoking rooms for gents, your fountains, your tapestried hangings, your comfortable seats, your cushioned carpets, can all make you see Red, and turn Blue!

Product sends you to Florida, O you little and big exhibitors; product sends you to Europe, O you little and big producer-distributors! Therefore, be it resolved that Shakespeare knew what he was talking about when he said, "The play's the thing on which I'll catch the conscience of the king". Product is what makes production, distribution and exhibition profitable — all else is an accessory after the fact!

Having clarified this premise on which I base my argument against "protection" or "clearance", two words with but a single thought, what am I "shouting about", to use Haskell Masters' most descriptive language? I am shouting about a "protection" policy such as Hitler offers in his protectorate policies, a "protection" which stifles free expression, free will in film trade — a "clearance" which is another name for a "purge".

IN countries where producer-distributors have their own theatres, why is it necessary to have "protection", when they have all the protection required by possession? In countries where the producer-distributors have no theatres, or a negligible number, why do they have to be dictated to as to the policy under which they shall distribute their product, any more than the circuit theatres with which they do business are dictated to by the distributors in respect to their exhibition policies?

Having the product, producer-distributors can show their pictures anywhere, backed up by advertising. Years ago, Sara Bernhardt, Minnie Madden Fiske and other big stage stars, played in barns when circuit theatre-owners dictated arbitrarily the policies and terms of these stars' shows!

The exhibitor cannot just show anything in his theatre, it must be a picture if it is a picture-house, therefore, will someone tell me why the producer-distributors in Canada have been cursing up-hill and down-hill at conditions here? I've heard them many times in the past, some of our veterans, our pioneers, without taking a stand once and for all in the matter of free trade!

AMERICAN producer-distributors trade in Canada where the Governments have never restricted their film trading. All the restrictions have been self-imposed.

Some years back I was talking to a financial man in one of our governments, who, after the memorable Wall Street crash of 1929, said in relationship to our Economic system, "It is the best system we have had, why change it?"

I wonder if our producer-distributors feel the same way about the system of distribution, and that is why the ills which were born with it, and with which it became infected, have been left to become ingrown?

Distribution is the cause of all of our internal ills. Why not take a look at its machinery; if it is still pedalling along on a bicycle, why not make it more of an instrument of service in keeping with our time?

Why not wing it for flight, for speed?

Get your product moving, there are hours, days, weeks, lost in the course of distribution. Treat distribution as you do production. You know the saving of millions which you have effected through your present system of being prepared for speed.

DISTRIBUTION, not only in the Film Trade, but in our entire economic system, is the White Man's Curse. Recently, I listened to a broadcast which said that oranges are being sold at 1 cent a dozen in California; and they are rotting in the hands of their traders because the distribution cannot reach the people. There was a method proposed whereby the poor of California could get these oranges, which are priceless energy-food.

"Love Affair" Smash $100,000 Radio City Music Hall, N.Y.

Get Rid of "Protection" and "Clearance"

Look into the film distribution policies. Pictures are months and a year old before they cover the territory in which they are being distributed.

Advertising, millions of dollars of it, is lost, because the people have forgotten what you said about your picture, it has been so long in coming, or its interest has been crowded out by front page national, or international news before it covers the theatres at which it should be exhibited.

The day of the Radio, flying across oceans, is not the day for the obsolete method of meeting trade competition with "clearance" or "protection".

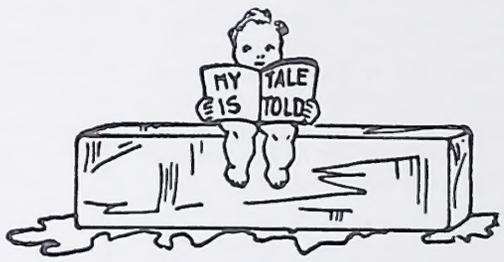
NATIONS have found that High Tariffs or Protective Tariffs limit international trade relationships; they cause depression, contribute to unemployment, and result in unfavourable trade balances. The trade pacts between the United States and Canada, between Great Britain and Canada, between Great Britain and the United States, stimulate trade for all the countries included, and improve the living standard of their respective people.

"Protection" and "clearance" in the film business, is primitive. I will even go so far as to say it is savage, and it is not honest trade. Get rid of it in Canada, the exhibitors hate it; and after all, the exhibitors are your customers. Wise men have learned to divide their interests, not depend on one source of revenue. Be wise!

Analyze your film trade relationship in Canada. What have you ever got in this country without putting up a fight for it? Did you ever get circuit-contracts because you were weak, or because you were strong, because you gave in, or because you resisted pressure? Remember that there is a Waterloo for every Napoleon of Industry. History has proved this. History Does Repeat Itself.

THE exhibitors in Canada are agreed on two planks of a film trade platform. Firstly, that they must have a chance to bid for product with the circuits, and that product must be divided, independents and circuits taking the big pictures with those of lesser importance, in a division of such spoils; and secondly that "clearance" and "protection" is not necessary for first-run houses, the latter which already operate on a preference by getting first-run.

After the first-run immediate release all over the map of play-dates. There are added millions of public dollars in such a distribution plan, and think of what you save, producer-distributors, in interest on your investment! You eliminate Frozen Assets!



GOVERNMENT HIRES BRITISH PRODUCER

OTTAWA, Ont. — Stuart Legg, British film producer, has been engaged by the Dominion Government to direct production of two documentary motion pictures, in connection with the promotion of the Dominion-Provincial youth training projects. Labor Minister Rogers tabled the order-in-council necessary for Mr. Legg's engagement. Mr. Legg is production manager of the Strand Film Co. of London, England, and he will receive a salary of $3,000 for four months, including his expenses to and from Canada.

PARAMOUNT KITCHENER PROFITS HIGHER

KITCHENER, Ont. — For the year ending Jan. 1, 1939, Paramount Kitchener Theatres Ltd. shows a net profit of $6,410 after all charges, compared to a net profit of $4,144 for the previous year. During the year 5 per cent was paid on 1,579 shares of 7 per cent cumulative preferred stock outstanding in arrears since 1929. Earned surplus as of Jan. 1, 1939, totalled $11,465.

BUILDING 1,000 SEATER

LEAMINGTON, Ont. — The theatre which will be constructed here by Mr. C. J. Casper, will have a seating capacity of 1,000, in a building 192 feet by 42 feet. It will be constructed of brick and tile, and will be thoroughly air-conditioned.

MODERNISTIC
Theatre Seating
Stage Curtains
AND
Slip Covers

Canadian Theatre Chair Co.
277 Victoria St. - Toronto, Can.
CHARLES A. BOCHNER, Mgr.

ORILLIA TO HAVE MODERN THEATRE

ORILLIA, Ont. — According to reliable sources, the Orillia Town Council is planning to accept the offer of Mr. A. Sprachman, of the Toronto firm of Kaplan and Sprachman to construct a new theatre in Orillia, providing the Council will not lease the Opera House for motion picture purposes. The Opera house is at present leased by Hanson Theatre Corporation, but the Council had advertised the theatre for rent. Although several offers have been received by the Council, it is understood that they favor the idea of renting the Opera House to organizations for amateur theatricals, meetings, etc., and allowing Mr. Sprachman to proceed with giving Orillia an up-to-date theatre. The proposed new theatre would seat 750, and would cost approximately $70,000.

EASTERN THEATRES' NET

Toronto, Ont. — Eastern Theatres Limited report a net profit of $45,757 for the 52 weeks ended Dec. 29, 1938.

Watch for the Warner Brothers Product Announcement Presentation - Coming In The Digest Soon

Conklin In Winnipeg

By J. J. CONKLIN

REVENUE from the moving picture amusements tax in Alberta in the fiscal year ended March 31, 1938, reached the peak mark of $141,498, it appears from the annual report of the provincial secretary's department tabled in the legislature by Hon. E. C. Manning, minister in charge.

Edmonton theatres led the province with receipts amounting to $56,247, and 2,261,113 admissions. Calgary was in second place with $43,479 of receipts and 1,938,987 admissions. Lethbridge reported $10,953 and Medicine Hat $3,408 in revenue while other places in the province yielded $27,409.

Admissions for the entire province of Alberta reached a total of 5,881,684 compared with 5,749,276 in 1937 and 5,774,593 in 1936.

In 1937, total provincial revenue from the theatres amounted to $135,-618 and in 1936, $133,617.

For the 1939-40 fiscal year, the government is estimating revenue of $150,000 from this tax on theatres.

A bill now before the Alberta legislature provides for the theatre admission charge and "war" tax being covered by a combination ticket, instead of separate ones being sold as is the present practice.

T. H. KERSHAW, President of the Manitoba Motion Picture Exhibitors' Association, has received a letter from Premier Bracken's office acknowledging the wholehearted support offered by the Association in connection with the Royal visit in May. A. M. Knowles, Secretary of the Association, has been named a member of the committee arranging for the Royal visit.

PRINTED copies of a bill to amend the Alberta Theatres Act empowering the government to make regulations with respect to periods when theatres may be kept open, were distributed to members of the legislature this week.

The section proposed to be added to the present bill permits regulations respecting "the days upon which and the hours of the day during which theatres may be kept open, and prescribing penalties for the contravention of any regulations made under the provisions of this paragraph."

The purpose of the amending bill is to take care of the week-end situation when Christmas and New Year's day fall on a Sunday. Last Yuletide, a special order-in-council had to be passed to enable dance halls and places of amusement to open on Sunday midnight. The Sunday midnight opening of the theatres in Manitoba has been stopped by the government.

ESTABLISHMENT of a dominion-wide co-ordinated plan of educational film releases, sponsored by the various organizations which now present film individually, is near realization now through the Canadian film committee, it was said in Winnipeg by Donald Fraser, of Ottawa, secretary of that committee.

Mr. Fraser came west to address branches of the National Film Society. The national film committee, said Mr. Fraser, is being financed now by a grant made through the National Film Society by the Imperial Relations Trust in London. The committee was formed to co-ordinate the work of the National Film Society and other organizations which in the past have contributed to releases of educational and cultural films.

Plans call for establishment of film depositories in various centres of Canada, and it is expected that the extension department of the university here will be the depository or headquarters for Western Canada. The Overseas Education League already has a Canadian library of 200 Empire films, and the Alberta Provincial Chapter of the I.O.D.E. made a grant in 1937 for the purchase of British films which are being used widely now in schools and community activities in Alberta, through the university extension department.

All this work, it is expected, will be handled in the future through the national film committee's outlets.

"We are not restricted to British Empire films alone," said Mr. Fraser. "We are interested in all films, regardless of country of origin, which have the necessary quality and cultural value."

Mr. Fraser, a native of Toronto, returned to the Dominion recently after spending several years in England with various film-producing companies.

SAFECRACKERS broke into the office of the Capitol Theatre in Winnipeg recently, and after failing to open the safe stole about $120 from two cash boxes.

EXHIBITORS CO-OPERATE

Ray Lewis wishes to thank all those who are so splendidly co-operating by paying up their subscriptions to The Digest.

She is writing to each Exhibitor personally.

SIGNS RKO RADIO DEAL

Leslie Howard, who recently co-directed and starred in Bernard Shaw's "Pygmalion", and who is well-known for his many fine performances in British and American pictures, has just signed a contract with RKO Radio Pictures, under the terms of which Howard will produce and star in films, which RKO Radio will distribute.

F.P.C.C. NET SHOWS INCREASE

TORONTO, Ont. — In its annual report to the shareholders, Famous Players Canadian Corporation shows a net profit for the year ending Dec. 31, 1938, of $974,788. This figure includes provision of $48,322 for minority shareholders in subsidiary companies, and with all charges deducted. Net compares with $865,731 for the previous year. Earnings this year equal $2.38 per common share, compared with $2.12 for 1937. Operating profits of the company came to $2,-231,659. Current assets are listed at $2,038,268, and current liabilities at $562,032, leaving a working capital of $1,475,966 compared with $1,239,125 for last year. At the end of the annual report, as reported in the daily press, is included the following: "Note.—408,524 no par value common shares outstanding both years, with 44,000 unissued shares under option in favor of certain executives and directors at $13.65, $15, $16 and $17 at various dates up to July 31, 1941." Officers salaries for 1938 totalled $135,460.

PREMIER CONSIDERING WINDSOR REQUEST

WINDSOR, Ont. — The Windsor City Council is in receipt of a letter from Premier Mitchell Hepburn advising that he is endeavouring to ascertain whether other municipalities shares Windsor's opinion that the amusement tax at moving picture theatres should be restored, with the money reverting to the municipalities. By resolution, the Windsor Council advocated the collection of the amusement tax by the municipalities. During the debate, it was charged that theatre owners had not lowered their admission price when the tax was removed.

See Next Week's Digest for Big Product Presentation by United Artists.

Warners Plan 48 Features For 1939-40 Season

"LIFE OF BEETHOVEN" WITH MUNI AS STAR AMONG THE BIG BIOGRAPHIES TO BE PRESENTED

THE recent Annual Sales Convention of the Warner Brothers, which was held at the Waldorf - Astoria Hotel, New York, announced a proposed production program of forty-eight features for 1939-40. The material took in the swing of a pendulum, from "The Life of Beethoven" with Paul Muni as star, to "John Dillinger", our modern Jesse James!

GRADWELL L. SEARS, General Sales Manager, in presenting Warner Bros.' proposed plans of production, stated that it was "the most ambitious in the history of the firm, and the most comprehensive of all forms of screen entertainment". Bette Davis, who captured the Academy Award for her "Jezebel", will be given three starring pictures. Paul Muni, whose biographical interpretations have become famous screen portraits, will be starred, following "Juarez" in "The Life of Beethoven". This character should suit Muni admirably. It does not take much of a stretch of the imagination to see Muni as Beethoven, there is something in the makeup of Muni which resembles the Beethoven head with which we are all familiar, we hope.

3 FOR CAGNEY, FLYNN, ROBINSON AND GARFIELD

THERE will be three for James Cagney. To find Cagney under the Warner management, evokes a cordial smile. The parting of the way between this star and Warners did Cagney no good, because Warners certainly gave him big opportunities. Edward G. Robinson, another of the screen's big he-men stars, will have three starring pictures, three also for handsome Errol Flynn, and three for John Garfield.

Warner Bros. will present a list of pictures with "borrowed" stars, namely Vera Zorina, George Raft, James Stewart, Fred MacMurray, Jean Arthur, Miriam Hopkins.

JACK WARNER EDITORIALIZES

JACK WARNER, in addressing the Convention, presented an idea which editors would have enjoyed talking about editorially; and that is that motion pictures and the public which supports them, have both come of age. "They have grown up together influencing and educating each other," stated Jack Warner. Mr. Warner elaborated on this interesting idea, which invites exploration, using it as a criterion of values in relationship to past performances and what is being produced by way of story material today. In speaking of "Juarez", Mr. Warner said, "This story of our sister Democracy, Mexico, in which Paul Muni gives the finest performance of his career, is to my mind one of the most powerful and important pictures which our company, or any other company has ever offered. 'Juarez' modeled himself after the character of our beloved Abraham Lincoln. He came of humble stock as Lincoln did; he dressed like Lincoln, and he tried to give Mexico the same spirit of liberty, human equality, for which Lincoln stood. It was 'Juarez' more than any other man, or circumstance which freed Mexico from the yoke of European domination. Our picture shows the magnificent struggle of this humble brave man against the glittering armies of Maximilian's Empire! Bette Davis is 'Carlota', the tragic Empress; and others in the cast are Claude Rains, John Garfield, Brian Aherne, Gale Sondergaard. It is a picture in which my personal pride gives voice to this expression, 'I am proud to be identified with its production'."

THE BLESSED SHORTS

VITAPHONE will present 18 two-reelers and 68 singles with over 50 percent in colour. There will be 18 Broadway Brevity two-reelers, and last, but among the first of the big ideas, there will be the "Cavalcade of America" — produced under the personal supervision of Jack L. Warner, the titles of the four of these big little features, "Nathan Hale", "The Father of His Country", "The Monroe Doctrine" and "Freedom of the Press". Four "All-Star Musicals" and four "All-Star Comedies". The sixty-eight one-reel films will include 26 "Merrie Melodies" in Technicolor; 16 "Looney Tunes"; 10 "Melody Master" Bands; 6 "Vitaphone Varieties" and 10 "Colour Parades".

48 FEATURES — A AND B

RETURNING to the 48 full-length feature picture program, Warner Bros. will release 36 features in the "A" classification and 12 classified as "B". Of the 36 there will be 24 which are designated as "top-bracket value", which indicates that Warner Bros. will release 2 of such outstanding productions every month beginning next September.

PRODUCTION PLANS SOON

IN concluding his address at the Warner Bros. Convention, Mr. Jack Warner said: "It is with pride and the greatest confidence, that Warner Bros. set before the Industry and the public, their production plans for the coming season. We believe that we have already given ample proof of our faith in the qualities of courage, imagination and originality as the life-blood of Motion Pictures. That faith has been amply justified by the support of the public at the box-office. We intend to continue in the course which we have followed, blazing new trails and refusing to be terrorized by precedents. It was Warner Bros. which began the remarkable biographical trend in Motion Pictures, and we are carrying it on with films based on Ehrlick, John Paul Jones, Martin Neimoeller and Knute Rockne, and our new version of 'Disraeli'. We can fairly claim to have been the first to see the infinitive screen possibilities of the news which makes the daily headlines. We shall continue to be on the watch for themes and stories that are as fresh and living as the front page of your daily morning paper. The same resolve to face facts on the screen which inspired us to make 'Confessions of a Nazi Spy', soon to be released, will actuate our activities for the season of 1939-40.

"At this time I wish to pay a heartfelt tribute to all the workers whose efforts go into the making of our pictures — our production staff, headed by Hal B. Wallis has made a splendid record for itself."

A FEW TITLES

AMONG the titles selected for Bette Davis are, "All This and Heaven Too", "The Knight and the Lady", and "The Old Maid" — Edward G. Robinson in "The Story of Dr. Ehrlich", "The Moon and Sixpence" and "Brother Orchid".

As an example of the quality of short pictures now in production; and which the Warner Bros. policy will follow with a view towards the gradual elimination of double features, is "Sons of Liberty", with Claude Rains in the lead, supported by Montagu Love and other top-notch players, Michael Curtiz directing.

In looking over past records by way of box-office quality, may we not be justified in quoting "Warner History Does Repeat Itself" in anticipating quality, when we are reminded that this season Warner Bros. gave the screen the following box-office pictures, "Four Daughters", "The Sisters", "Brother Rat", "Angels With Dirty Faces", "The Dawn Patrol" "Wings of the Navy", "Oklahoma Kid", "Dark Victory" and "Juarez". Watch The Digest for Warner Bros. coming spectacular announcement of product!

Digest Reviews and Previews

★★★ Excellent ★★ Very Good ★ Good • Fair or Poor

★ ★ ★
"LOVE AFFAIR"
RKO RADIO

IT'S still "Boy meets girl, boy loses girl, boy gets girl", but here it's dressed up in such a handsome cloak of comedy, romance and drama, that you will actually feel that the central theme is different.

"Love Affair" is the initial production by Leo McCarey under his new producer-director pact with RKO Radio, and marks Irene Dunne's return to the more serious side of things, her last, "The Joy of Living", being of the "dizzy" school of comedy. The picture also gives Charles Boyer a happy ending for a change.

Miss Dunne does her best work since "Magnificent Obsession", shading the serious dramatic moments of her role with just the right amount of comic relief. Her voice is lovely, as always, and our only regret was that she sang so little. Charles Boyer is so perfectly at home as a sophisticated Don Juan, that it seems impossible to think he has ever played any other type of part. Here he is in his element, and his performance ranks among his very best. Heading the small supporting cast is Maria Ouspenskaya, that magnificent dowager of the Moscow Art Theatre, who scored such a hit in "Dodsworth". She does a splendid piece of acting in "Love Affair", cast as Boyer's grandmother. Lee Bowman leads the rest of the field as Miss Dunne's admirer, keeping just a step ahead of Ferike Boros who is outstanding in a brief bit as Miss Dunne's landlady. Others in the cast include Frank McGlynn, Sr., Astrid Allwyn, Scotty Beckett and Maurice Moskovitch.

Irene Dunne and Charles Boyer are passengers on board a liner bound from Naples to New York. Miss Dunne is returning to America to marry Lee Bowman, wealthy business man, while Boyer is sailing into the waiting arms of heiress Astrid Allwyn. A flirtation between the two passengers blossoms into true love, after a brief stop-over in Madeira, where the two visit Boyer's grandmother, Maria Ouspenskaya. Arriving at New York, the two agree to separate for six months, but if at the end of that period, each feels the same way about the other, they will meet on top of the Empire State Bldg. at an agreed-upon hour. Boyer devotes himself to

"JAY L"

painting, at which he is quite talented, and Miss Dunne goes to Philadelphia, where she secures work singing in a night club. At the appointed time Miss Dunne is headed for the Empire State Bldg., but is struck by an automobile just outside the building, and when she learns that she may never walk again, she refuses to allow Lee Bowman to find Boyer and explain her failure to keep their date. Later she becomes instructress at an orphanage, while Boyer becomes famous for his paintings. Seeing Miss Dunne at a theatre with Bowman, Boyer cannot resist securing her address and calling on her. He discovers the reason she failed to keep their tryst, and pledges his love anew. The picture ends on the happy note, as Miss Dunne exclaims, "If you can paint, I can walk".

A large portion of the credit for the success of "Love Affair" goes to its producer-director, Leo McCarey. He shows a complete understanding of the various ramifications of the plot, and his skillful shading of the tragic with the comic in his role as director, and his lavish mounting of the whole production as its producer, are certain to make exhibitors and patrons alike impatient for his next production.

Miss Dunne sings three numbers, one a classical French song, and two popular numbers, "Sing My Heart", by Harold Arlen and Ted Koehler, and "Wishing" by B. G. DeSylva. The latter is a catchy number that may reach the hit-song classification.

Box-office success of "Love Affair" is certain to be A-plus, for it can be sold only as a love-story, and all the world still loves a lover. The title, and the two stars, will make saleable marquee copy, and word-of-mouth advertising will help its run no end.

Running time—87 minutes.

★ +
"BURN 'EM UP O'CONNOR"
METRO-GOLDWYN-MAYER

THIS is a swell little action programmer, that will be an asset to any double-bill. It combines the better features of a mystery theme, and a typical automobile racing story, and blends the two together skillfully.

Dennis O'Keefe and his pal, Nat Pendleton, sign up with Harry Carey as driver and mechanic respectively, when O'Keefe sees, and "falls" for Carey's daughter, Cecilia Parker. Carey's outfit is apparently jinxed, for three of his drivers are killed in races, and the cause of their death cannot be found. At the San Francisco race, Nat Pendleton discovers the cause of the deaths, pinning the crimes on Charley Grapewin, Carey's old friend, whose son had been killed racing for Carey. Pendleton saves his friend O'Keefe's life by his discovery, but it is only after an exciting and thrill-packed race, that O'Keefe emerges victorious to win the race and the girl.

O'Keefe does a nice bit of work as the brash young man with a speed bug in his head, and an eye for pretty girls. Cecilia Parker, whom we kept thinking of as "Marian Hardy" of that famous "Hardy Family", is adequate enough as the romantic interest, but is unable to "give-out" with the comedy, as she does in the series films. Harry Carey is the logical choice for the veteran racer, and Charley Grapewin makes a perfect hard-to-guess villain. Alan Curtis, Tom Neal and Tom Collins all do good work as three ill-fated drivers, while Nat Pendleton nearly steals the show as the dumb but likeable mechanic. Addison Richard and Frank Orth are also in the cast.

"Burn 'Em Up O'Connor" will find its principal appeal among the juvenile audiences and with those men who are speed addicts themselves, but it has enough general appeal to fit in perfectly on any program.

Directed by Edward Sedgewick from the book "Salute to the God", by Sir Malcolm Campbell, famous speed demon of land and water. It would be advantageous to link Sir Malcolm's name up with your campaign always.

Running time—65 minutes.

"Oklahoma Kid" Very Big $18,000, Fox Theatre, San Francisco.

Digest Reviews and Previews

★ +

"TAIL SPIN"

20th CENTURY - FOX

THIS is a unique production, in that it makes women the heroines of an air story for the first time in Motion Pictures. Previously, in air films, the women have either been stewardesses, passengers, or the wives or sweethearts of aviators, but here the aviatrix herself is the star of the film, and not one but several of these bird-women are featured.

Alice Faye, Nancy Kelly, Joan Davis, Jane Wyman and Joan Valerie are female aviators who make their living from the prize money they win in air events for women. They take part in the Los Angeles-Cleveland air derby, with Nancy Kelly emerging victorious when Alice Faye is forced down with engine trouble. All the girls have hocked practically everything else they owned in order to pay for their planes, and they are naturally no little perturbed when heiress-socialite Constance Bennett announces her intention of entering the women's events with her custom-built racing plans. Alice Faye tries to talk Connie out of the race, but is snubbed for her efforts. To top everything, she develops a romantic interest in Connie's fiance, Kane Richmond. Edward Norris, husband of Nancy Kelly, attempts to break the world's speed record with one of Connie's planes, and is killed. Nancy, unable to live without him, crashes her plane on purpose in order to join him in death. Jane Wyman, attempting to frighten Connie out of the big race, crashes and is out of the event. The big race starts, and Connie goes into a lap lead over the others in no time at all, but gets struck by the conscience bug, and drops out of the race to let Alice Faye win. Alice, in turn, abandons her interest in Richmond.

The friendly rivalry between the girl-aviators, and then their deadly rivalry with the intruder makes an interesting theme, while the action shots will find your patrons glued to their seats with excitement. The flying scenes are very well done, and the production has been well directed by Roy Del Ruth. All the principals do good work, and the newcomer, Kane Richmond, looks as if he may develop into a good box-office bet.

Running time—80 minutes.

PERSONAL MUSINGS

"YES, My Darling Daughter", the Warner Bros. production starring Priscilla Lane and Jeffrey Lynn, opened at the Uptown, Toronto, Thursday, without one single cut being made in the picture by the Ontario Board of Censors. This is the picture that caused such a controversy when the New York Board of Censors rejected it; later the Board of Regents, on an appeal, approved a revised print of the film. Here, the original version was submitted to the Board, and Mr. O. J. C. Silverthorne, chairman of the board, passed it, stating that his associates could see nothing wrong with the picture. When later, the revised print, as was being released in New York, was submitted to Mr. Silverthorne, he contended that the revised version was more suggestive than the original, and requested that Warner Bros. release the original print here.

Friends of Manager A. P. Drohan of the Capitol, Chatham, will be glad to hear that he is recovering nicely from his terrific bout with pneumonia.

David Branston has been appointed manager of the Garden Theatre, College Street, Toronto. The Garden specializes in the showing of foreign pictures, including Yiddish and Soviet Russian films.

Harry Price, Superior Films, is holidaying in Florida.

At the personal request of Louis B. Mayer, vice-president in charge of production at M-G-M, a private showing of "Boys Town" was held in Loretto Abbey, Armour Heights, Toronto, for 400 nuns, many of whom had never seen a talking picture before. John Meehan, who wrote the screen play for "Boys Town", has an aunt who is a nun at Loretto. The sister wrote to Meehan requesting a showing of the film at the convent, and Meehan placed the request before Louis B. Mayer.

Archie Laurie, Empire-Universal, is another Toronto filmite, at present basking in the warm Florida sun.

Gordon Lightstone was in Chicago this week attending the Metro-Goldwyn-Mayer convention.

Mr. Donat Paquin, who owns the Francais and Victoria Theatres, Ottawa, and the Laurier, Hull, was a visitor in Toronto this week. He was accompanied by Bill O'Regan, who manages the houses for Mr. Pacquin.

Sam Russ, Gayety, Collingwood, in town last week.

J. W. Borneman, Muskoka Theatre, Gravenhurst, was seen around the Toronto exchanges this week.

Haskell M. Masters, Canadian General Manager, United Artists, returned to his office this week, after an extended trip to the West Coast.

In reply to a charge made before the Windsor City Council by Mayor David Croll, that Windsor theatre-owners had not transferred the savings to their patrons, when the Ontario Government repealed the Amusements Tax, Mr. Simon Meretsky, co-owner with Famous Players Canadian Corp., of several Windsor theatres, including the Capitol and Palace, told your correspondent, in an exclusive interview, that the charges were ridiculous. Mr. Meretsky stated that immediately upon the abolishment of the tax, he reduced the admission price of several of his theatres FIVE CENTS, which was several cents more than the tax itself. In his other theatres, Mr. Meretsky explained, he put through a ten per cent salary increase for all employees, effective immediately, feeling, he said, that he would be helping the community more by raising the pay of the employees, than by reducing the admission price by a couple of cents.

Harold Kay, Fox Theatre, Toronto, was in Montreal recently.

"Jay K."

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Old Digest Files Show History Does Repeat Itself

THE Dallas Case, which has already become a matter of quotation and reference, in which the District Court, and finally the Supreme Court handed down a verdict which found the distributors and Interstate Circuit Inc., Texas Consolidated Theatres performing in violation of the Sherman Act, the latter act aimed at the restraint of Combines, reveals what foolish letters may be written by so-called important business men.

The letter reveals the subject of "clearance" and "protection", the matter of fixing admissions. In following the history of these forms of trade practices you will observe that they grew out of objections to free competition by some exhibitor in control of a situation, who desired to keep product away from a competitor; and also to limit the price of admission of the smaller exhibitor, who, left with a cheaper grade of product, was obliged to lower his price of admission in order to stay in business.

For example back in 1926, in the minutes of a meeting of the M.P.T.O.A. of Tuesday, Feb. 22nd, meeting of the exhibitors at headquarters, there is a motion for the Secretary to get from Col. Cooper a list of editorials which have appeared in newspapers in reference to the Amusement Tax. Motion by Harry Alexander, seconded by Mr. Roy O'Connor to get a special price from the vendors of supplies. Motion to retain the services of Nat Taylor for unstated time, subject to week's notice. A meeting to be arranged at Col. Cooper's office to discuss the minimum admittance tax and a meeting to discuss Performing Right Society demands.

The Secretary read a letter from Col. Cooper in connection with a proposed Standard Contract for Canada. Moved by Mr. Gebirtig, seconded by Sam Lester, that the Secretary write Col. Cooper for a copy of the approved contract. Moved by Mr. Gebirtig and seconded by H. Lester, that a committee be appointed to co-operate with Mr. Taylor in securing advertisements for wall space of headquarters. The committee appointed was as follows: M. Gebirtig, H. Lester, S. Lent, H. Rotenberg, A. Polakoff, to meet Friday at 2 p.m.

A motion to have the Secretary write to Harry Ginsler advising him to send in the minutes of the Board meetings to the association's headquarters. Motion by Mr. O'Connor, seconded by Mr. Ulster, that the association donate six months' free space to Independent Films, in appreciation for services rendered (wall space covering one sheets) — carried.

And now a motion which bears on one of the objections as cited in the Dallas action and that is the question of price-fixing.

At this meeting of the exhibitors of the M.P.T.O.A. of Feb. 22nd, 1926, we note Motion by Sam Lent, seconded by Mr. Goldstein, that Exchanges be approached in order to convene on the question of establishing a minimum matinee admission, the price to be fixed at ten cents.

ON July 11th, 1934, Mr. R. J. O'Donnell, of Interstate Circuit, Inc., and Texas Consolidated Theatres sent a letter to some of the Exchanges in which he said, "Gentlemen: On April 25th, the writer notified you that in purchasing product for the coming season of 1934-35, it would be necessary for all distributors to take into consideration in the sale of subsequent runs that Interstate Circuit, Inc., will not agree to purchase product to be exhibited in its 'A' theatres at a price of 40 cents or more for night admission, unless distributors agree that in selling their product to subsequent runs, that this 'A' product will never be exhibited at any time at any theatre at a smaller admission price than 25 cents for adults in the evening.

"In addition to this price restriction, we also request that on 'A' pictures which are exhibited at a night admission price of 40 cents or more—they will never be exhibited in conjunction with another feature picture under the so-called policy of double features.

"At this time the writer desires to again remind you of these restrictions, due to the fact that there may be some delay in consummating all our feature film deals for the coming season, and it is imperative that in your negotiation that you afford us this clearance.

"In the event that a distributor sees fit to sell his product to subsequent runs in violation of this request, it definitely means that we cannot negotiate for his product to be exhibited in our 'A' theatres at top admission prices.

"We naturally, in purchasing subsequent runs from the distributors in certain of our cities, must necesarily eliminate double-featuring and maintain the maximum 25 cents admission price, which we are willing to do.

"Right at this time the writer wishes to call your attention to the Rio Grande Valley situation. We must insist that all pictures exhibited in our 'A' theatres at maximum night admission price of 35 cents must also be restricted to subsequent runs in the Valley at 25 cents. Regardless of the number of days which may intervene, we feel that in exploiting and selling the distributors' product, that subsequent runs should be restricted to at least a 25 cents admission scale.

"The writer will appreciate your acknowledging your complete understanding of this letter." (We are indebted to Harrison's Reports for the above letter.)

IT appears that the local branch managers conferred with their home offices, and with but a few exceptions agreed, after conferences with the writer of the letter, to the terms which he demanded. We know the result. This exhibitor involved all the producer-distributors in a court action which has cost them thousands of dollars, a loss of prestige; and which has established a permanent precedent for trade practices. Perhaps it was worth the money to the distributors to be freed from the "restrictions" imposed by an exhibitor. But if these restrictions are considered unfair, take a look at some of the "restrictions" imposed by the Film Dictator of Canada.

Not only is "clearance" or "protection" determined for subsequent runs, but if the subsequent runs happen to be affiliated theatres through a personal interest in them of the president of Famous Players, etc., the restrictions which are imposed on the Independent subsequent runs do not apply to the favored subsequent runs.

IT is very difficult to do business without letter-writing, because a gentlemen's agreement, if it is not in writing, has no law behind it to back it up; and some gentlemen have a loss of memory when what they should remember means a loss of gain to them. But as a prize letter for court action the letter which precipitated the Dallas case should be given an AWARD. Still, we read a letter sent out in Canada from an officer of the Famous Players Canadian in which exhibitors were advised to subscribe to but two papers, Motion Picture Herald and Film Daily. The following year exhibitors were written to subscribe to but two papers again, namely, Variety and the Film Daily.

In Canada there are dozens of exhibitors from Coast to Coast, agitating for Court Action and Legislation, not in regard to the price of film, nor its quality, but due to the fact that they cannot buy film because of Dictatorship restrictions. Remember that Dictators "purge" their best friends. Build Customers not Dictators!

Washington Film Digest

By ROBERT LANSING

JAMES ROOSEVELT NAMED AS DEFENDANT IN U.S. ANTI-TRUST SUIT

Washington, D.C., March 20—(CPS)

WITNESS the remarkable scene created here last week which finds James Roosevelt, son of the President, being named as a defendant in a suit brought by the Government, over which his father presides. That is the situation that was brought about by the action of the Department of Justice, in making certain motion in the Southern District of New York, for the substitution of certain parties defendants in the Government's anti-trust suit against the Motion Picture Industry, now pending in New York.

It all comes about as the result of the President's son joining up with the Motion Picture Industry quite some few months ago, when he accepted the Vice-Presidency of Samuel Goldwyn Pictures Company. The Justice Department is asking that persons who have joined the picture business since institution of the suit be designated as defendants, while those who have withdrawn from defendant companies since start of the suit are being dropped as defendants.

James Roosevelt is listed among the new defendants of United Artists, instead of under Samuel Goldwyn Pictures, which was not named a defendant in the original brief. Goldwyn was involved also under United Artists as he was a director of that group. When he joined the film industry James was also elected a director of United Artists, thus he is involved. The situation becomes all the more confusing, however, when it is remembered that Goldwyn has resigned from United Artists along with Douglas Fairbanks, Mary Pickford, and Charles Chaplin.

It is not known whether James will continue to be a defendant in the Government suit if he too resigns from United Artists, following his boss Goldwyn. The Government will probably be only too glad to drop son James, if he quits United Artists, and get out of this embarrassing situation of naming the President's son as a violator of the laws of the U.S.

In announcing the action the Justice Department said, "individual officers actively participating in the management of the corporate defendants, as well as the respective boards of directors of the parent companies, were all made parties. Certain changes have occurred in these officers and directors since the filing of the suit. The motion to be made contemplates the dismissal of the action as to those persons who have vacated the offices formerly held by them, and the substitution as parties defendant of the persons who have succeeded to those offices.

The changes to be made are:

Paramount — Edwin L. Weisl in place of Charles A. McCullough, resigned.

George L. Bagnall in place of Henry Herzbrun.

The action to be dismissed as to Harold Fortington and Harry O. King, who are no longer connected with Paramount.

United Artists — Charles Schwartz, Emanuel Silverstone, James Roosevelt and Theodore Caruso are to be substituted as parties defendant in place of Douglas Fairbanks, Mary Pickford, Charles Chaplin and Samuel Goldwyn.

The action is also to be dismissed as to Attilio H. Giannini, George Schaefer, and Lloyd Wright, each of whom has severed relation with United Artists.

Loews — Henry Rogers Winthrop is to be substituted in place of William A. Phillips.

This action by the Justice Department in naming the President's son dispells the oft-rumored statement that "Jimmy" was hired by the Motion Picture Industry in an attempt to call off or weaken the Government's efforts.

This change of defendants is merely a legal formality and will undoubtedly be granted by the court in New York.

Meanwhile it was learned by the Canadian Moving Picture Digest Correspondent that it is extremely doubtful that the preliminary North Dakota Divorcement report, received at the Justice Department will be made public. This is interpreted by observers as meaning the report will probably be used in presenting the Government case in the New York equity suit.

If the Government has been able to prove that the motion picture moguls were instrumental in getting The North Dakota Legislature to repeal the divorcement law, this report will probably be a sensational break for the Government when the case comes to court.

U.S. FILMS EXPORTS TO ARGENTINA DECREASE

A DECREASE in both quantity and value of film exports to Argentina in 1938 compared to 1937, was reported today by the Department of Commerce. Motion picture film exports dropped from 26,663,000 linear feet in 1937 to 21,970,000 linear feet in 1938, for a decrease of 4,693,000, it was reported.

Value likewise dropped from $470,000 in 1937 to $341,000 in 1938 for a decrease of $129,000, the Department stated.

Other sensitized films, not exposed showed an increase in quantity and a decrease in value. In 1937 the United States exported 1,746,000 linear feet of this class compared to 2,141,000 linear feet in 1938. Value of these exports was reported at $338,000 for the 1937 shipments and $277,000 for the 1938 exports.

These figures do not speak too well for the Motion Picture Industry's campaign to build up the Latin American market. However, this campaign did not start until late in 1938 and the Commerce Department is hopeful that 1939 will show better results. With the European situation becoming worse every day the Latin American market is being referred to more and more as the only territory that can save the diminishing foreign markets.

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Metro-Goldwyn-Mayer to Produce 52 Features for 1939-40 -- Set Two Definitely for British Production, Possibly Third.

Shooting the Stars

NELSON EDDY'S next picture when he returns to the M-G-M lot after completing his present concert tour, will be "BALALAIKA", which LAWRENCE WEINGARTEN will produce; ILONA MASSEY will be co-starred . . . IRVING BERLIN has just completed the last of six new songs for his forthcoming production, "WHEN WINTER COMES", soon to go before the cameras at 20th CENTURY-FOX with TYRONE POWER, SONJA HENIE and RUDY VALLEE in the top spots . . . LEON ERROL and DONALD MacBRIDE have been cast for important roles in RKO RADIO'S new LUPE VELEZ picture, "THE GIRL FROM MEXICO"; DONALD WOODS will play the male lead . . . . WALTER WANGER announced this week that the director and scenarist of "THE HOUSE ACROSS THE BAY", will be selected on April 3, that the production will go before the cameras early next summer, and that there will be four stellar roles . . . . BARBARA STANWYCK has been engaged by COLUMBIA for the role of Lorna, the feminine lead in the company's forthcoming picturization of Clifford Odets' successful play, "GOLDEN BOY"; the male lead has not, as yet, been assigned . . . JAMES CAGNEY and GEORGE RAFT will co-star a second time for WARNER BROS., when the studio makes "JOHN DILLINGER", OUTLAW", the story of the notorious gangster; Cagney will play the part of Melvin Purvis, ace G-Man, who ended Dillinger's career; Raft will play the title role . . . M-G-M are on the lookout — in Hollywood only — for a one-year-old baby boy who bears a resemblance to actor WILLIAM POWELL;

Helen Broderick, currently featured in Metro-Goldwyn-Mayer's "Stand Up and Fight", starring Wallace Beery and Robert Taylor.

the studio needs the infant for the new "Thin Man" picture, "THE THIN MAN RETURNS", co-starring WILLIAM POWELL and MYRNA LOY, in which "Mr. and Mrs. Thin Man" will have an addition to the family . . . "ANNE OF WINDY POPLARS", novel by L. M. Montgomery, well-known Canadian authoress, has been purchased by RKO RADIO and will be filmed as a starring vehicle for ANNE SHIRLEY; Miss Montgomery also wrote "Anne of Green Gables", which gave Miss Shirley her first chance at stardom . . . HENRY HATHAWAY has been assigned to direct the GOLDWYN-U.A. production, "THE REAL GLORY", soon to go into production with GARY COOPER starred; others in the cast are Andrea Leeds, David Niven and Walter Brennan . . . WALTER CONNOLLY this week was assigned to one of the important parts in COLUMBIA'S "GOOD GIRLS GO TO PARIS, TOO", in which JOAN BLONDELL and MELVYN DOUGLAS are co-starred . . . HENRY O'NEILL and HARRY DAVENPORT, veteran character players, have been added to the cast of WARNER BROS.' "CONFESSIONS OF A NAZI SPY", now in production with EDWARD G. ROBINSON in the starring role . . . Arthur Aylesworth, Paul Burns, Harry Strange and Eddie Weller are new additions to the cast of "THE RETURN OF THE CISCO KID", the WARNER BAXTER starrer now in production at 20th CENTURY-FOX.

Trans-Canada Showings

TORONTO

EGLINTON
"A Man to Remember" (RKO Radio), starring Edward Ellis, and "Beauty for the Asking" (RKO Radio), starring Lucille Ball and James Ellison.

IMPERIAL
"You Can't Cheat an Honest Man" (Universal), starring W. C. Fields, Edgar Bergen and Charlie McCarthy, and "Hotel Imperial" (Paramount), starring Isa Miranda and Ray Milland.

LOEW'S
"Stand Up and Fight" (M-G-M), starring Wallace Beery and Robert Taylor, and "Burn 'Em Up O'Connor" (M-G-M) starring Dennis O'Keefe.

SHEA'S
"Let Us Live" (Columbia), starring Henry Fonda and Maureen O'Sullivan. Also stage show.

UPTOWN
2nd week. "Gunga Din" (RKO Radio), starring Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr.

MONTREAL

CAPITOL
"Cafe Society" (Paramount), starring Fred MacMurray and Madeleine Carroll, and "One Third of a Nation" (Paramount), starring Sylvia Sidney.

LOEW'S
"Pygmalion" (M-G-M), starring Leslie Howard and Wendy Hiller.

ORPHEUM
2nd week. "Stagecoach" (Wanger-U.A.) starring Claire Trevor and John Wayne.

PALACE
"The Little Princess" (20th Century-Fox), starring Shirley Temple.

PRINCESS
"The Three Musketeers" (20th Century-Fox), starring Don Ameche and the Ritz Bros., and "Charlie Chan in Honolulu" (20th Century-Fox), with Sydney Toler.

SAINT JOHN

CAPITOL
"Jesse James" (20th Century-Fox), starring Tyrone Power, Henry Fonda and Nancy Kelly.

EMPIRE
"Love and Hisses" (20th Century-Fox), starring Walter Winchell, Ben Bernie and Simone Simon, and "Island in the Sky" (20th Century-Fox), starring Michael Whalen and Gloria Stuart.

MAYFAIR
"Thanks for the Memory (Paramount), starring Bob Hope and Shirley Ross, and "Ambush" (Paramount), starring Gladys Swarthout and Lloyd Nolan.

REGENT
"Alexander's Ragtime Band" (20th Century-Fox), starring Tyrone Power, Alice Faye and Don Ameche, and "Speed to Burn" (20th Century-Fox), starring Michael Whalen and Lynn Bari.

STRAND
"Going Places" (Warners), starring Dick Powell and Anita Louise, and "Goodbye Broadway" (Universal), with Alice Brady and Charles Winninger.

WINNIPEG

CAPITOL
"The Mikado" (Universal release), starring Kenny Baker and the D'Oyly Carte Players.

GAIETY
"Drums" (London Films), starring Sabu and Raymond Massey, and "The Lady Objects" (Columbia), starring Gloria Stuart and Lanny Ross.

GARRICK
"Topper Take A Trip" (Hal Roach-U.A.), starring Constance Bennett and Roland Young.

LYCEUM
"Pacific Liner" (RKO Radio), starring Victor McLaglen and Chester Morris, and "Peck's Bad Boy at the Circus" (RKO Radio), starring Tommy Kelly and Ann Gillis.

CALGARY

CAPITOL
"Huckleberry Finn" (M-G-M), starring Mickey Rooney.

PALACE
"Stand Up and Fight" (M-G-M), starring Wallace Beery and Robert Taylor, and "Lone Wolf's Spy Hunt" (Columbia), starring Warren William and Ida Lupino.

PLAZA
"Snow White and the Seven Dwarfs" (Disney-RKO Radio).

STRAND
"Three Loves Has Nancy" (M-G-M), starring Robert Montgomery, Janet Gaynor and Franchot Tone, and "Down on the Farm" (20th Century-Fox), starring the Jones Family.

VARIETY
"Big City" (M-G-M), starring Luise Rainer and Spencer Tracy, and "Boy Meets Girl" (Warners), starring James Cagney and Pat O'Brien.

VANCOUVER

DUNBAR
"Valley of the Giants" (Warners), starring Wayne Morris and Claire Trevor, and "Mother Carey's Chickens" (RKO Radio), starring Fay Bainter, Ruby Keeler and Anne Shirley.

FRASER
"Valley of the Giants" (Warners), starring Wayne Morris and Claire Trevor, and "Speed to Burn" (20th Century-Fox), starring Michael Whalen and Lynn Bari.

MUSIC BOX
"Wells Fargo" (Paramount), starring Joel McCrea and Bob Burns, and "Start Cheering" (Columbia), with Jimmy Durante.

PLAZA
2nd week. "King of the Turf" (Edward Small-U.A.), starring Adolphe Menjou, and "Les Miserables" (U.A. re-issue), starring Charles Laughton and Fredric March.